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obligé d'envoyer contre lui une compagnie : il se défendit et capitula ; on le mit à l'hôpital des fous."

Undoubtedly in this story, though presumably not in Boucher's note, von Arnim found the hint for his tale; the name "Ratonneau," and the similarity of the chief incidents seems to make this clear. It seems worthy of note that von Arnim should have seized upon the theme of the old soldier detailed to his solitary billet in the fort near Marseilles, crazed and at war with the world, and cast away a motif which to the story-teller of to-day would have seemed in some appropriate development sufficient in itself (compare Kipling's *The Disturber of Traffic*), and indeed full of "psychologic" interest, and not without its picturesque and even dramatic possibilities. But von Arnim preferred to weave his own romance of the old soldier's wound, the black phantasms of diabolic possession which oppressed him, the final paroxysms of his madness with the fantastic and somewhat theatrical details of the black flag and the fire-works, and the wife's devotion and heroism, which bring the story to its happy conclusion.

CLARENCE GRIFFIN CHILD.

University of Pennsylvania.

BOYNTON'S *Selections from Carlyle*.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—I have recently examined the *Selections from Carlyle*, edited by Mr. H. W. Boynton, and published by Messrs. Allyn and Bacon, 1896. The *Selections* include the essay on *Boswell's Life of Johnson*, previously edited by myself with annotations, and published by Henry Holt & Co., (January) 1895. Although Mr. Boynton does not acknowledge acquaintance with, or indebtedness to, my edition, I notice with satisfaction that in most of his notes to the *Johnson* he has been led to make the same comments that I made, frequently in the same words.

There are, indeed, cases in which a fuller coincidence would have been more fortunate, as on page 267 of his edition, where he explains that "Otway was an Elizabethan playwright," etc., where I had given the dates of

Otway's birth and death (1651–85). On the other hand Mr. Boynton would have escaped making the statement (page 272) that one of Carlyle's phrases is adopted from "the little-read *Memoirs of Johnson* by Cumberland," had he been able to consult the second edition of my book (April, 1896), in which—in place of this imaginary work—the title of Cumberland's autobiography is correctly given, Dr. G. Birkbeck Hill having in the meantime kindly informed me of my mistake.

WILLIAM STRUNK, JR.

Cornell University.

Tempo AND Shrend AMONG GLASS-WORKERS.

TO THE EDITORS OF MOD. LANG. NOTES.

SIRS:—It is a familiar fact that a number of words used among glass-workers were derived originally from foreign workmen. "Punty" (that is "pontil"), the name of the iron upon which the masses of glass and glass articles are carried during process of manufacture, is an example of this, and "marver," denoting the iron slab upon which the glass is rolled, so called as having been made originally of marble, is another. Perhaps in "tube-alley" the same influence may be seen. The word denotes the long, narrow room in which the glass is drawn out into rods and tubing. One might have expected it to have been called a "tube-walk."

These words are of course French. During a recent visit to Millville, New Jersey, I was interested to learn that the word "tempo" is in familiar use among the glass-workers there in the sense of a "noon-hour," or "nooning." It has even passed into the general sense of a "period of rest." My informant told me, for example, that a day or two before he heard a workman say, "The wind blew so hard coming up the hill, I had to stop and take a tempo." The part which Italy has played in the development of glass-manufacture is well known. In this word, we would seem to have a bit of evidence of the Italian workmen, who in times past carried their art from Venice and Murano into foreign lands.